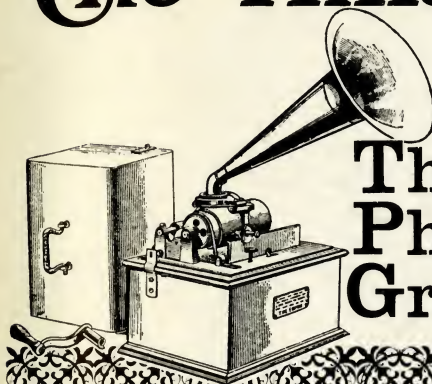


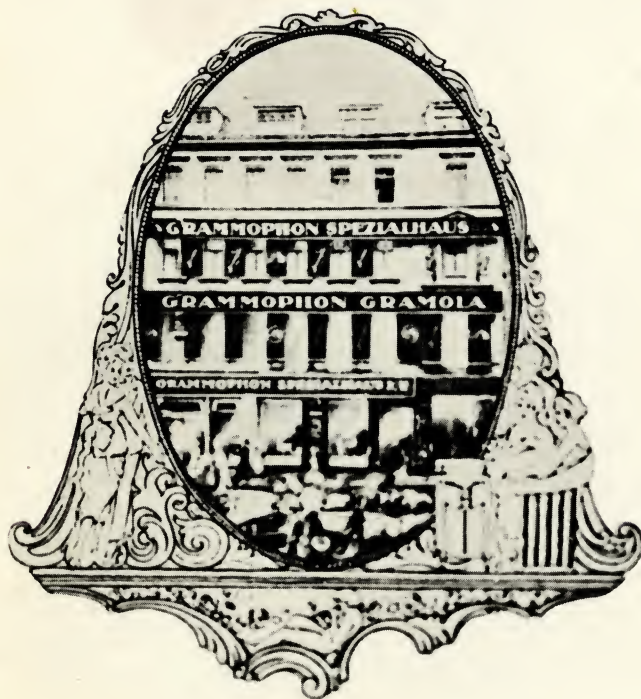
The Hillandale News



The official journal of the
**The City of London
Phonograph and
Gramophone Society**
inaugurated 1919

No. 63

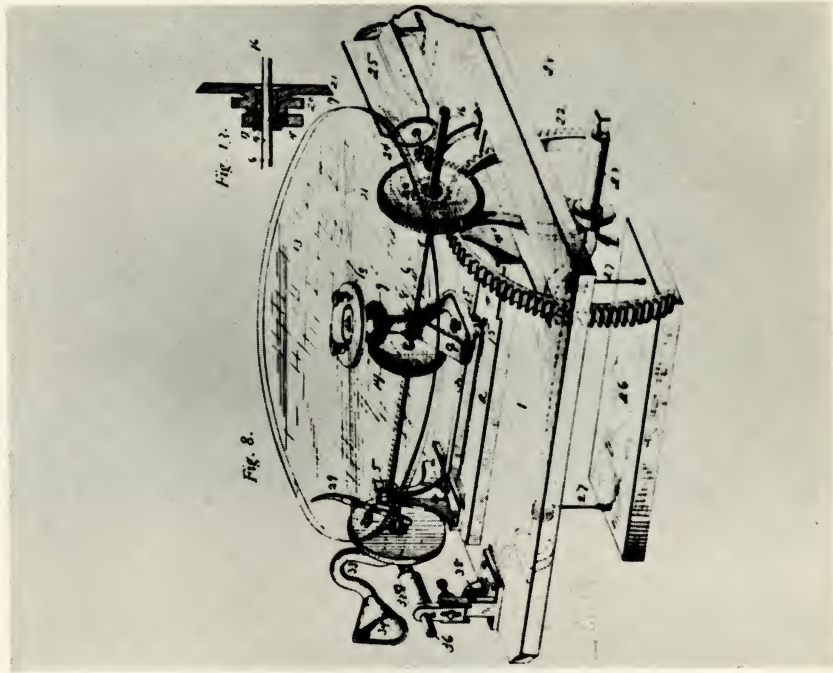
Oct. 1971



See "The Story of Deutsche Grammophon" P.49.



Emil Berliner.



Berliner's "Gramophone"
Pat.No.45048 of Nov 8th 1887

The Official Journal of

THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY

(Inaugurated 1919)

No. 63.

OCTOBER 1971

SIXTY-FIVE YEARS OF DEUTSCHE GRAMMOPHON GESELLSCHAFT 1898/1963

Condensed and translated by Bjorn Englund

(the illustrations on the front cover, opposite, and
on the inside back cover refer to this article)

Introduction.

In 1963 a 51 page book with the above title was published by the D.G.G. Company on the occasion of its 65th anniversary. It was never sold, but given away to those in the gramophone trade. The author, Edwin Hein, deals not only with the DG Company, but with gramophone history in general. To keep the text within manageable proportions, only those parts which deal directly with DG itself have been translated, and it has been decided to end the chronicle around 1950, at the start of the LP age.

The writer is certainly very knowledgeable, but it has still not been possible for this translator to refrain from adding some comments of his own. These are all in brackets.

(the first nine pages describe the beginning of the
recording industry in the United States, and Berliner's
decision to start a European outlet)

Deutsche Grammophon Gesellschaft was incorporated on December 6th, 1898 in Hanover, a few months after Joseph Berliner had made the first attempts to press records in his telephone factory located at Kniestrassse 18 in that city. In the beginning there were four presses which had been imported from the United States. The pressing material was supplied by Durinoid Company of Newark, and consisted of shellac, barytes, slate dust and cow hair. It was to be several years before the cow hair could be replaced by cotton flock. At first the masters also came from the United States, but soon they also came from England where Berliner had helped to found the Gramophone Company, whose

50 purpose was to supply the whole European market with recordings, as well as to make use of his various patents. The first masters brought from the United States were zinc discs, and they appear to have been rather delicate; we are told that damaged matrices could be repaired with an engraving tool! However it soon became possible to make galvanic impressions from the original recordings by mounting the zinc discs on rubber plates and brushing them with powdered graphite, after which copper masters could be produced in a galvanic bath.

The Hanover factory was intended to be the pressing plant for the whole of Europe, while the recordings were made in London by Fred Gaisberg, who some time later travelled all over Europe in order to build up a catalogue in all languages. The recording machine was extremely well-protected and the recording technique was guarded as a great secret, and with good reason, for Emil Berliner was of course anxious to prevent others from stealing his ideas, which were the result of many years of hard work. This may be the reason why he kept recording and pressing strictly separated, and wanted to secure for his Hanover family the sole right of pressing for the European market.

As with the recordings, the first 'gramophones' also came from the United States somewhat later; the separate parts were obtained from there and they were assembled in Hanover.

The Deutsche Grammophon Gesellschaft began on a very small scale, but business expanded astonishingly rapidly, even though the early gramophones and discs brought on the market can hardly be described as first-rate. The pressing factory was continually expanded, and by 1900 there were no fewer than 45 presses. This expansion required not only capital, it also became apparent that Germany itself must have recording studios to supply the growing domestic market. As the members of the Berliner family in Hanover did not have great capital, the company was changed into an Aktiengesellschaft (joint-stock company) on June 27th, 1900, with a capital of one million marks - a high sum indeed for that period. Three firms shared the stock: Deutsche Grammophon GmbH, Orpheus Musikwerke in Leipzig and the Gramophone Company in London. Soon afterwards the last company took over all the shares. The Hanover plant was thus British-owned. In exchange for his shares in the D.G. Company, Joseph Berliner got a corresponding number of shares in the Gramophone and Typewriter Company, as it was known from December 1900. At this time the main office of the Deutsche Grammophon A.G. was moved to Berlin, where there was now also a recording studio and large store-rooms for the discs. Theodore B. Birnbaum, who had been one of the original founders of the

Berliner Gramophone Company in Philadelphia in 1895, became the 51
director of the Berlin office, while Joseph Berliner remained as
director of the Hanover factory. All was set for a rapid expansion
and local factories were soon founded in Russia and Austria.

At this time all records produced were of 17 cm (7 in.) size, and
single-sided with titles, etc., etched in the middle of the disc.
Labels were not yet used. At the turn of the century the discs got
the picture of the engraving angel, and the 'Gramophone' trade mark
and the titles, etc., were inscribed with the help of letter stamps.

Even though the phonograph had been established longer, the gramophone and discs sold surprisingly well. It was mainly through the efforts of the Pathe brothers that the phonograph had achieved a great success at the turn of the century, so that as late as 1903 there were said to be twice as many phonographs as gramophones in Germany.

At this time DGAG also got a competitor in the disc field. This was the International Zonophone Company, which was one of the results of the Berliner patent litigations at the end of the century. In the autumn of 1900, this company started a local factory in Berlin which imported and sold talking machines and discs (or 'plates' as they were then known) and these at a much lower price than DGAG. Despite this competition, the DG company devoted itself to building up a large catalogue. As stated above, Fred Gaisberg was very busy making recordings of all kinds in all capitals and larger cities all over Europe. As soon as the cutting was done and the zinc discs etched, Gainsberg sent the recordings to the Hanover factory, where the masters were made and the discs pressed and sent all over the world. The industry of Gainsberg is evident from the fact that in a 1901 advertisement in the PHONOGRAPHISCHE ZEITSCHRIFT the DG company could claim: "We can offer more than 5000 recordings in all languages. The loudest and most natural tone! Hard Discs - no soft cylinders."

At the beginning of this century, the reproduction quality of the discs was much improved when the zinc discs were replaced by wax masters, from which copper masters could be made. In 1901 there appeared the first 25 cm (10 in.) issues with paper labels.

The great sales of the discs meant that the Joseph Berliner factory at Kniestrass was too small to cope with the demand. For this reason a new factory was leased at Cellar Strasse in Gross-Buchholz, which at that time was still outside Hanover.

52 This factory was purchased by DGAG in 1908 and still Werk 1 (Factory No.1) of the DG company, but the street has been renamed Podbielskistrasse and is now in the middle of the greatly expanded Hanover city. At the beginning of 1904, there were produced no fewer than 25,000 discs every day at this factory.

The DG company dominated the disc market and this became even more apparent when it took over the International Zonophone Company in Berlin in 1903. The 'Grammophon' discs with the engraving angel were sold previously, direct to the dealers, while the green 'Zonophon' discs were sold through wholesalers. The non-operatic discs on the first label cost 2-50 marks for 17 cm (7 in.) discs and 5 marks for 25 cm (10 in.) discs and for the latter 2 marks and 4 marks respectively.

Theodore B. Birnbaum gave up his post as director of DGAG in 1904 and was replaced by N.M.Rodkinson, who had formerly been in charge of the Russian branch.

In the spring of 1906 the prices were lowered from the then current prices of 1.50 to 1 mark for 17 cm. (7 in.) and from 3 to 2 marks for 25 cm (10 in.) single-sided issues and from 2 to 1.50 marks for 17 cm (7 in.) and from 4 to 3 marks for 25 cm (10 in.) double-sided issues on the Zonophon label. This meant that even more people could afford to buy records.

The Hanover factory now had no fewer than 200 presses and during the Christmas weeks of 1907 the daily production was 36,000 discs. In the following year the total production reached 6.2 million discs, the highest figure before World War 1.

The record players were still assembled in the Berlin factory, which at this time had more than 100 employees. The cabinets and various parts were made in Germany, but the motor and sound boxes were still imported from the United States.

At this time, the first double-sided 30 cm (12 in.) issues appeared, while the 17 cm (7 in.) issues slowly disappeared.

In 1907 N.M.Rodkinson was replaced by Leo B. Cohn as director of DGAG. Cohn, who changed his name to Curt at the time he married the opera-singer Elisabeth van Endert, did much to get the gramophone accepted among the vocal artists of the day.

At the end of the first decade of the century, the disc had been accepted as having advantages over the cylinder. The scepticism with which many people had earlier regarded 'canned music' was now changed to admiration for the great artistic and technical achievements of the industry and especially Deutsche Grammophon A.G., which company

was the undisputable leader in its field in Germany. Bruno Seidler-Winkler, who was at that time recording director for the company, can take much credit for this, as in his instrumentation and special arrangements for recordings, he proved himself a master in creating a natural orchestral sound. For this reason alone, he deserves a place in gramophone history. 53

In 1909 the engraving angel was replaced by 'Nipper', and the name of the trade mark was changed to 'Die Stimme seines Herrn' (i.e. 'His Master's Voice'.) In order to improve sales and to show dealers how records should be sold, a daughter company was founded in 1909 named Grammophon Spezialhaus GmbH, which soon opened luxuriously furnished sales rooms in several large cities such as Berlin, Breslau, Dusseldorf, Cologne, Konigsberg, Kiel and Nuremberg.

The recording of full orchestras was still very difficult, and it was something of a sensation when, in 1913, the first recordings were made with the Berlin Philharmonic Orchestra. The conductor was the famous Arthur Nikisch, and these were his first recordings as conductor, he had earlier recorded in London in 1904 as pianist. The work this time was Beethoven's fifth symphony, which was compressed on to eight 30 cm (12 in.) sides. The same orchestra also recorded the first orchestral excerpts from Wagner's opera "Parsifal", It thus seemed that all was set for a great cultural expansion when world war put an end to this.

The Deutsche Grammophon AG was hit hard. Work almost ceased at the factories as most employees were conscripted and people had more important things on their minds than buying records. A further difficulty was the fact that the raw materials for pressing was shellac from India and of course nothing could now be imported. The DG company soon had to demand from their customers one old record for each new one they bought. Thanks to this precaution, production could be maintained at one million discs a year in 1915 and 1916, but in 1917 this figure fell to slightly more than 400,000.

When, due to war, there was a sequestration of all British possessions in Germany, the DG company was taken over by the German state, offered for sale, and was purchased on April 24th, 1917 by the Polyphon Musikwerke AG in Leipzig.

This company has been founded on May 24th, 1895 by the firm of Brachhausen & Riesner and produced mechanical musical instruments, sound boxes and orchestrions. The sales were good at the turn of the century, but fell with the introduction of cheaper talking machines. The Polyphon company stayed the production of player pianos and

54 typewriters, but these sold poorly. Oddly, this company was much more successful in constructing automobiles, and one of its cars was the forerunner of the well-known 'DUX'. Gramophones and discs with the Polyphon trade mark were produced from 1907 and sold well. (such as 'Klingsor' - Ed.)

This firm was now reorganised, and the name Polyphon Musikwerke AG was changed to Polyphon-Werke AG and Berlin became the new headquarters; after the large business house in Markgrafenstrasse 76 had been purchased in 1918 and in this building the offices of both the Polyphon Company itself and its daughter company, DGAG were to be found. Bruno Borchard was director of the former, Hugo Wunsch of the latter. Joseph Berliner remained as head of the Hanover branch, which post he relinquished in 1921. Leo B. Curt, the former director of the Berlin branch, became head of The Grammophon-Spezialhaus GmbH, but he resigned in 1920.

The Leipzig factory, which had excellent cabinet-shops, took over the production of gramophones, and all parts were made there, while the Hanover factory was to concentrate completely on the production of discs. The old Polyphon pressing plant in Leipzig was also soon brought to Hanover.

After the end of the first World War, the situation was completely changed. The old ties with the former mother company in England were a thing of the past. Those parts of the catalogue which consisted of recordings made outside Germany could no longer be used. However, it was the trade mark that created the greatest problems. The world-famous dog-and-gramophone trade mark could be used by the DG company only in Germany, but if the company were to survive, it had to export. As a temporary measure, the dog was removed from the trade mark and the word 'Musica' was added (see HILLANDALE NEWS No. 33 and No. 38 for examples of these labels) However, this did not satisfy the former parent company in Hayes, who brought the matter to court. In any case a very large part of the catalogue could not be exported, namely all recordings made outside Germany, and which DGAG had been able to get when it was still affiliated to the Gramophone Company. Despite these setbacks, business prospered, not only in Germany itself, but also abroad, where former Polyphon agents now took over the distribution of the DG labels. As early as 1919 a daughter company was founded in Vienna, named Polyphon-Sprechmaschinen und Schallplatten GmbH, and headed by Wendo Viklitzky. One year later a Danish branch started under the name Nordisk Polyphon A.S. in Copenhagen, and headed by Axel Jensen. In 1921 there followed Nordisk Polyphon A.B. in Stockholm (May I add that in 1919 and 1920 the Swedish branch of DG had its

headquarters in Gothenberg and was led by one Axel Schmidt, who possibly became director of the NPAB) 55

During these years the company was busy building up its new catalogue. The first stage director of the Berlin Staatsoper, Karl Holy, was chosen as artistic director and his contribution was of great importance. Among the many artists who were recorded during this time, several of whom were at the beginning of eminent careers, were Maria Ivogun, Emmi Leisner, Heinrich Schlusnus, Tino Pattiera and instrumental soloists like Wilhelm Kempff, Wilhelm Backhaus, Raoul von Koczalski, Carl Flesch, and internationally famous conductors like Richard Strass, Hans Pfitzner, Leo Blech, Hermann Abendroth and many others. Hans B. Hasse was director of the recording department from this time up until the end of World War Two, and he was responsible for the many successful recordings which once more made the company world-famous.

In 1924 the trade mark dispute was finally settled. The Anglo-German Arbitration Tribunal in London, set up by the Versailles Treaty, ruled that the DGAG company had the right to use the 'Grammophon' and 'Die Stimme seines Herrn' trade marks in Germany. For exports, the Polydor label was to be used. The enormous inflation in the early years of the 1920s created much trouble, of course, but by 1924 the company produced 2.1 million discs and the production of gramophones, (called Polyphons) was also considerable.

Then in 1925 came the electric recording technique. Most of the catalogue had to be scrapped and recorded again by the new method. This meant signing exclusive contracts with leading artists and orchestras, and this needed capital. For this reason, the capital of the Polyphon-Werke was increased to 10 million marks.

Among the many conductors who were signed during these years was a young man named Wilhelm Furtwangler, for whom the cognoscenti prophesied a brilliant career. In 1927 his first recordings were issued, Beethoven's fifth symphony with the Berlin Philharmonic Orchestra.

In 1927, too, there was another important event. At this time there was a great interest in American music in Germany, especially jazz. Since American records could not be imported under their original labels, while on the other hand the DG company was anxious to sell its recordings in the United States, a contract was signed with the Brunswick-Balke-Collender Company in Chicago about master exchange. Original masters from this firm were pressed in the Hanover factory, and issued on the Brunswick label, while original DG recordings were pressed in the United States and issued on the American Brunswick label.

56 The most important event of 1928 was a complete recording of Beethoven's 'Missa Solemnis' on eleven 30 cm (12 in.) discs, played by the Berlin Philharmonic Orchestra under Bruno Kittel. In the Christmas list that year was a 30 cm (12 in.) disc entitled "Erzengel Gabriel verkundet dem Hirten Christi Guburt" ("The Archangel Gabriel announces the birth of Christ to the Shepherds") the first record in the history of the company to reach a sales figure above the million mark. One wholesaler sent a telegram with an order for 100,000 copies.

The capital of the company was raised, first to 12½ and later to 17 million marks.

Foreign sales were also very good and Japan especially was eager for the DG discs and this led to the formation of the Nippon Polydor Chikuonki K.K. in Tokyo in 1928.

The record industry in general reached its peak in 1929. DGAG produced 10 million discs in this year - the daily production figure was 83,000 discs. The Hanover factory had 600 workers.

A French daughter company was formed in 1929, the Societe Phonographique Francaise Polydor S.A., that started with six presses, but soon had twelve working. Herbert Borchardt and Erna Elchlepp became directors of the Paris branch.

In Germany DGAG began to collaborate with a new company, Klanigfilm GmbH, in the hope that the optical recording used for sound films could replace the usual wax engraving. It turned out that the quality of the optical recording was not equal to that of the best disc recording, and the collaboration ended in 1932.

By late 1929, sales were beginning to decline, and then came the Wall Street crash. One of the results was that four foreign affiliates were brought together in a holding company named Polyphon-Holding AG in Basel in March 1930 (renamed Polydor-Holding AG in 1932) with a capital of 8½ million Swiss francs. It was Vienna, Copenhagen, Stockholm and Paris who were thus brought together into one company.

The whole German disc production fell to 6 million in 1932, and of these some 2½ million came from the DG factory. Gramophones also sold poorly, and as a result, the Polyphon factory in Leipzig, which concentrated on these, was almost at a standstill. The Polyphon branch was brought directly under the DGAG in 1932, and a little later Leipzig was closed down. In 1933, with DGAGs total production a mere 1.7 million discs, the Polydor-Holding AG had to be sold to raise cash for survival.

In 1934 the rather luxurious office at Markgrafensstrasse 76 57 had to be exchanged for modest quarters at Jerusalemstrasse 65-66 in Berlin. The yearly production for the years 1934 to 1936 was 1.4 million discs, a figure to ensure profits, only losses. The Hanover factory had only 100 workers at this time.

It is understandable that the major stock-holders did their best to sell the company. This would have been quite impossible had not the new board of directors been able to scrape together 1½ million marks to reconstruct the company and make possible its 'rebirth'. Negotiations with Telefunken-Gesellschaft für Drahtlose Telegraphie led to the liquidation of DGAG in 1937, while at the same time, a consortium led by the German Bank and Telefunken created the Deutsche Grammophon GmbH. This new firm took over all important assets such as the Hanover factory, the trade marks, rights to the whole catalogue, the artists' contracts as well as all employees, including the directors Hugo Wunsch and Dr. Walter Betcke. Telefunken was especially interested in the founding of this new firm, as its daughter company, Telefunken-Platte GmbH, which had been in existence since 1932, did not have a pressing plant of its own. The co-operation of these two companies led to a resurgence of sales. This is shown by the production figures of the Hanover plant, which produced 4.6 million discs in 1938, as compared to 2.4 million for 1937. (These figures include pressing for both DG and Telefunken labels.)

In 1938 the former studio located in Lutzowstrasse was torn down as part of the rebuilding of Berlin. A theatre which was no longer used as such, the Zentral-Theater in Alte Jakobstrasse, was converted into a modern studio.

Then came the outbreak of the second World War. This meant severe restrictions of course, and many foreign markets could no longer be reached. Even so, the Hanover factory continued to produce nearly 400,000 discs a month during the early years, but the catalogue had to be reduced to some 600 selections.

In 1941 there was a deal between the industrial giants, Siemens and AEG by which AEG obtained Siemens' 50% controlling interest in Telefunken, while Siemens and Halske got all shares in Deutsche Grammophon GmbH.

Despite all difficulties, many important recordings were made during these years. The recording of Bach's 'St. Matthew's Passion' created a sensation. It cost 60,000 marks to produce and was issued on 18 30 cm (12 in.) records. (The author states that this was an

58 'unabridged' version, but according to W.E.R.M. this is not so. Complete versions took between 42 and 53 sides.) Sales of this set were tremendous. In Japan alone more than 17,000 sets were sold. This was made possible by sending a U-boat with the original masters through the blockade to Japan, and pressing the records locally!

After being taken over by Siemens, the DG company had access to the large research division of this company. One of the Siemens researchers, Dr. Emil Duhme, had developed a process by which silver could be vapourised in a vacuum bell. This was now used with the engraved recording waxes and led to a considerable reduction in surface noise.

All recordings made under this process were issued under two different labels. Serious music was issued with a light blue label with the name SIEMENS SPEZIAL Experimentalschallplatte nach dem Silberverfahren des Elektroakustischen Forschungslaboratoriums, while for popular music a red label was used with the legend SIEMENS POLYDOR hergestellt nach dem elektroakustischen Verfahren für Tonreinheit und grossen Tonumfang. These new labels first appeared in 1943. (However, the translator has a Siemens Spezial issue, No 62838, with the statement 'Mechanical Copyright 1940', but this may be a later repressing with this new label, of course, in which case all issues with this label are not true 'silver' recordings.)

The war finally put an end to the production. In January 1944 the office buildings in Berlin-Tempelhof were completely destroyed by fire bombs and the studio was bombed out completely in February 1945. Helmut Haertel, who had been vice-president of DG in Berlin from January 1st. 1943, was allowed by the occupying forces to use fifteen former employees to clear up the Hanover plant in 1945. The financial situation was difficult, but one day British soldiers found thousands of masters outside Hanover. They proved to be recordings of propaganda speeches from the war, and were thus of great interest to the occupying forces. The British forces ordered test pressings of these from Hanover factory and were so pleased with the results that there were many more orders for military purposes. This not only meant a small income, but more important that the factory could obtain small quantities of rationed coal, which was essential for record production.

Then in June 1946, Helmut Haertel finally obtained a licence allowing him to start the DG company once more. This also meant that new recordings could now be made. (The first recordings were probably

made in September or October 1946.) The Berlin branch obtained 59
its trading licence in 1947. However, all plans to have
headquarters in Berlin as in earlier years were given up after the
Berlin blockade.

The DG company was the first to realise the importance of tape, and
all its post-war recordings were made on tape. This was the first
company in the world to change over completely to tape. In 1948 the
first post-war catalogue was published and DG produced 1.8 million
discs, the figure for the following year being 3.2 million discs.

In 1949 it was decided to issue the recordings on four different
labels: a yellow label with the words 'Deutsche Grammophon Gesellsc-
haft' for classical records; the red Polydor label for popular music;
the black Brunswick label for foreign dance music and jazz; a silver
label with the name 'Archiv Produktion' for recordings of older
serious music.

Kurt Richter took over the Polydor branch and was transferred to
Hamburg in 1950. That same year, too, DGG was the first company to
introduce the 'variable micrograde' 78s, which had almost twice the
playing time of the older records. Then in 1951 came the first L.P.s
The first stereo L.P. was issued in October 1958, but all that is
another story....

The Society would like to express its gratitude to Bjorn
Englund for a first-class translation from the original
German to English, and for his grasp of technical and
business terms in tongues both foreign to his own. Below,
to complement this D.G. history is his listing of some
of that company's suffixes found on the mainland of Europe.

THE D.G. RECORDING LOCATION SUFFIXES

by BJORN ENGLUND

In a previous article, I dealt with the D.G. matrix series. These
series were used for recordings all over Europe, the D.G. making two
to four recording trips every year, as the local branches did not
have facilities. This apparently changed after the Paris branch was
set up in 1929. At first the 'BK' series was used with an additional
'P' suffix, and later there were various series, all ending with 'P'
for Paris. The Danish Polyphon branch was the next to get its own
series in 1934. Sweden and Holland also had their own series:

STRIKE THE LYRE, PROFESSOR ! An Australian member wishes to tune the
lyre strings on his KLINGSOR Gramophone. Should any member have
tuning instructions, would he please send them to the Editor.

60 French series from 1929:

ACP - BDP - BKP - HPP - LPP - SPP - WPP

Danish series from 1934:

HDK - BHDKE - HN - HNK - HPK - HPKD - HR - HRK - WPK

Swedish series used for only six recordings in 1935

DSS

Dutch series from c. 1940

CAH

If any readers know of any further national series, details would be welcome to: [REDACTED] SOLNA, SWEDEN.

There will be a SATURDAY LONDON MEETING at the "White Swan", Tudor Street, E.C.4. on October 2nd., 1971 at 5.30 pm, at which the Society's ANNUAL GENERAL MEETING will be held, followed by recitals and talks by Members. The Chairman would like to hear from any Members who have a programme to present.

WALTER VAN BRUNT - AN OBITUARY

by GERRY ANNAND

Members will be sorry to learn that yet another of the famous recording stars has passed away. Water Van Brunt, who was born on April 22nd., 1892, died on April 11th of this year, the last few years of his life being spent in a nursing home. When Jim Walsh, the HOBBIES columnist visited Walter two or three years ago, he could only communicate with him through his daughter.

Van Brunt was something of a prodigy, making his first recordings at the age of sixteen, and was in great demand by all the main companies, Edison, Victor, Columbia, Indestructible, and even the short-lived Everlasting Company.

In addition to his recording career, he did stage work in New York, which included many of the running musicals. He and Billy Murray were great pals and in addition to their work together, they frequently deputised for each other.

During the First World War, Van Brunt used the name Walter Scanlan, but reverted to his own name towards the end of his recording career.

<u>Discs</u>	<u>Size</u>	<u>Price</u>	<u>Manfr. or Distributor</u>
CLIMAX DISC RECORD	7"	?	Sold by BEARE & SONS
CLIMAX DISC RECORD	10"	?	34 Rathbone Place, L'dn, W.
COLUMBIA DISC RECORD	7"	2s	COLUMBIA PHONOGRAPH CO.,
COLUMBIA DISC RECORD	10"	4s	83 Gt. Eastern St., E.C.
GRAMOPHONE RECORD	7"	2s 6d	GRAMOPHONE & TYPEWRITER LTD.
GRAMOPHONE CONCERT RECORD	10"	5s	" "
GRAMOPHONE MONARCH RECORD	12"	7s 6d	" "
NICOLE RECORD	7"	1s	NEW POLYPHON SUPPLY, London
ZONOPHONE REC'D (INTERNTL)	7"	2s	INTERNATIONAL ZONOPHONE Co.
ZONOPHONE RECORD (INTERNTL)	10"	4s	Dist. by BRIT. ZONO. CO.

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<u>Cylinders</u>	<u>Price</u>	<u>Manfr. or Distributor</u>
BETTINI (Various prices, none stated)		PATHE FRERES or agencies
BRITANNIA	1s	CARTER CO. 281 City Rd. E.C.
CAMBRIAN (in Welsh language)	?	Wm. PADDON. Wrexham.
COLUMBIA XP GOLD MOULDED	1s 3d	COLUMBIA PHONOGRAPH CO. E.C.
EDISON GOLD MOULDED	1s 6d	Through various agencies.
EDISON BELL EBONY INDESTRUCTIBLE	2s	EDISON BELL CONSOLIDATED Co.
EDISON BELL POPULAR	1s	39 Charing X Rd., London
INDESTRUCTIBLE	?	INTERNATIONAL PHONOGRAPH &
		INDESTRUCTIBLE RECORD CO, 8 Cook St., Liverpool.
LAMBERT INDESTRUCTIBLE	1s 6d	LAMBERT CO. assisted by
		EDISON BELL COMPANY.
NEW CENTURY	1s then 10d	WATERFIELD CLIFFORD CO.
		Hatton Garden, E.C.
PATHE SALON	3s 6d	PATHE FRERES, 4 Dean St. W.
PATHE INTERMEDIATE SALON	2s 6d	later 14/18 Lamb's Conduit
PATHE STANDARD	1s 4d	Street. London. W.C.
PIONEER	?	LUCOCK & PACKMAN, London. W.C.
REINFORCED INTERNATIONAL RECORDS	?	THE BIOPHONE CO. ? address
WILLIAMS (Pope Leo XIII)	10s 6d	WILLIAMS CO. Tottenham. N.
WYPER, Peter	1s 3d	PETER WYPER, Cadzow St.
		Hamilton, Scotland.

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Notes Pathe announced their three cylinders of Caruso in Dec. 1903
 This same month the Anglo-Italian Commerce Company announced
 their three of Caruso in an advertisement in the Dec. 30th
 issue of PHONOGRAPHISCHE ZEITSCHRIFT. A.I.C.C. had been
 buying space in this magazine for some time previously, but
 it is only with this issue that Caruso is mentioned by A.I.C.C.

The REINFORCED INTERNATIONAL RECORDS were reinforced with

62 a filler of Plaster of Paris.
It is supposed that the CLIMAX DISC RECORDS on sale were the old stock of the discs made for the Columbia Phonograph Co. by the Globe Record Co. of the United States.
The LAMBERT CO. LTD. sued the INTERNATIONAL PHONOGRAPH & INDESTRUCTIBLE RECORD CO. in this year for infringement of patent rights. The hearing of this case resulted in a defeat for the LAMBERT COMPANY.
Waterfield Clifford & Co, manufacturers of the NEW CENTURY cylinder records were in the bankruptcy courts by the Spring of 1904.

NORAH BLANEY & GWEN FARRAR - A Story and Discography by H. NICHOLS

(Photographs of these artistes appear on the back cover)

In 1921 Andre Charlot introduced two young ladies, new to the London stage, into his revue "Pot Luck" at the Vaudeville Theatre. They were Norah Blaney and Gwen Farrar, two artistes who were to make their work on the variety stage.

Their story is an interesting one; they met when members of one of Lena Ashwell's concert parties that toured France and Belgium during the latter part of the first World War, and with their success together they decided to turn professional.

Part of the appeal of their act was the great contrast between them; Norah Blaney was a pretty petite brunette with a sweet soprano voice, while Gwen Farrar had a low, rather gruff voice and a sad clown's face, the look of the clown heightened by the costume she always wore on the stage, a black and white affair of her own design.

Both girls were accomplished musicians, Norah had trained as a concert pianist and Gwen excelled on the cello and was reputed to be the only woman in show business to play this instrument.

"Pot Luck" was a successful show and ran for over two hundred performances, and although this long run no doubt due in part to Beatrice Lillie and Jack Hulbert, who were the stars of the revue; Charlot must have been pleased with Norah and Gwen, for he starred them in his 1923 revue "Rats", in which Gertrude Lawrence also appeared, and again later in 1923 in "Yes". This last revue was less successful, perhaps the formula was played out, but Norah and Gwen gained valuable experience by playing in several of the sketches as well as their own act.

They put this experience to good use in Archie de Bear's revue "Punch Bowl" at the Duke of York's Theatre in 1924. It was in this

Show that they sung "Secondhand Rose", and their H.M.V. recording 63 of this famous song has been re-issued in the World Record Club L.P. "From Music Hall to Variety". "Punchbowl's" long run of over 500 performances was followed by a visit to America, where they appeared in New York and Palm Beach. On their return to England, Norah Blaney temporarily left the stage, Gwen Farrar continued in variety with a new partner, the pianist and composer Billy Mayerl, but they were together again in 1929, appearing in Jack Hulbert's show "The House that Jack Built", and they made a final farewell performance at the London Palladium in 1932.

But that wasn't quite the end of their story, for during the mid-thirties they made many friends through their broadcasts in "Charlot's Hour", a series of radio programmes - over fifty of them - featuring songs and sketches from Charlot's revues.

The act ended as it had begun, for during the early part of World War Two, Norah Blaney and Gwen Farrar entertained the troops at camp concerts just as they had in 1918. The partnership finally came to an end with the tragically early death of Gwen Farrar at the age of 46 in 1944.

.....

The writer's thanks are due to the Victoria and Albert Museum for the use of the Gabrielle Enthoven Theatre Collection, and to John Hobbs who compiled the discography.

.....

Recordings of Norah Blaney & Gwen Farrar.

- H.M.V. 1923 B 1344 (If you're going back to Dixie.
(Skinny Piccaninny.
B 1345 (Queen of the Oojah Isles.
(Weep no more.
1924 B 1513 (I ain't nobody's Darling.
(Second-hand Rose.
B 1585 (Nobody lied
(My Cello Man.
B 1688 (Percy's Posh Plus-fours.
(Who tied the Can ?
B 1699 (That Crazy Melody.
(Running Wild.
1935 B 8293 (Another one gone.
(Maybe I'm wrong again.
1936 C 2749 Two sketches with Andre Charlot as compere.
(Atmospherics.
(French as she is learnt; with Blaney, Farrar
& Edward Cooper)

C^{ie} FRANÇAISE DU GRAMOPHONE
PARIS

DISQUES “ZONOPHONE”
“BABY”

125 M/M

Nous présentons aujourd'hui à nos lecteurs une nouvelle forme de disques “ZONOPHONE” que nous appelons disques “BABY”. La durée de leur audition est d'environ une minute. — Cette première feuille ne contient que des enregistrements d'orchestre militaire. — Plus tard nous ferons paraître une liste de chants choisis parmi les plus populaires. — Quoique d'un diamètre très petit, ces disques sont cependant très sonores. — Ils peuvent être joués indistinctement sur toute machine GRAMOPHONE ou ZONOPHONE. — Nous espérons que, vu leur prix tout à fait minime, ils seront accueillis favorablement par nos clients pour qui ils constitueront une nouveauté tout à fait intéressante.

PRIX : 1 fr.

- 020500 **Marche.**
- 020501 **Le joyeux Tonnelier** (Polka).
- 020502 **La souris est derrière le poêle**
(Marche).
- 020503 **Sang viennois** (Valse).
- 020504 **Parade** (Marche).
- 020505 **Faust** (Fantaisie).
- 020506 **La Paloma.**
- 020507 **Les femmes de Berlin** (Valse).
- 020508 **Sais-tu mère ce que j'ai rêvé**
(Valse).
- 020509 **Valse des patineurs.**
- 020510 **Le sang des guerriers** (Marche).
- 020511 **L'école des cadets** (Marche).
- 020512 **Vieux Berlin** (Marche).
- 020513 **Waidmannsheil** (Marche).
- 020514 **Les femmes aimées** (Valse).
- 020515 **Anastasie** (Marche).

- 020516 **Mollendorf** (Parade-Marche).
- 020517 **Sous le drapeau de la paix**
(Marche).
- 020518 **Loin du Bal** (Valse).
- 020519 **Grand-Maitre** (Marche).
- 020520 **Sous la bannière étoilée** (Marche).
- 020521 **Avec tambours et clairons** (Marche).
- 020522 **Marche des agents.**
- 020523 **Air de printemps** (Ballet).
- 020524 **Carmen** (Marche).
- 020525 **Alarme dans la cour de la caserne** (Fantaisie).
- 020526 **La Czarine** (Mazurka).
- 020527 **Flocons de neige** (Gavotte).
- 020528 **Charme des sirènes** (Valse).
- 020529 **Sous l'étendard de l'Empereur**
(Marche).
- 020530 **Barataria** (Marche).

020531 **Estudiantina** (Valse).
 020532 **La Geisha** (Valse).
 020533 **Anniversaire** (Hymne).
 020534 **La Tzigane** (Mazurka).
 020535 **Noce de paysans** (Polka).
 020536 **Le baron Bohémien** (Valse).
 020537 **Dieu vous bénit** (Polka).
 020538 **Le pauvre Jonathan** (Valse).
 020539 **Notre marine** (Marche).
 020540 **Notre garde** (Marche).
 020541 **Donne moi un peu d'amour**
 (Scottisch).
 020542 **Joyeuse partie de traîneaux**
 (Fantaisie).
 020543 **Changement de garde** (Fantaisie).
 020544 **Le moulin de la forêt noire**
 (Fantaisie).
 020545 **Le sautillant** (Fantaisie).
 020546 **L'air de Berlin** (Polka).
 020547 **Ninette** (Valse).
 020548 **L'île d'amour** (Marche).
 020549 **Un baiser n'est pas un crime**
 (Valse).

020550 **Chant d'amour** (Polka).
 020551 **Laisse nous jouir de la vie** (Polka).
 020552 **Danse du Rhin** (Polka).
 020553 **Nakiris** (Valse).
 020554 **Loin dans la forêt** (Valse).
 020555 **Empereur Frédéric** (Marche).
 020556 **Sous la bannière de la victoire**
 (Marche).
 020557 **Brandebourg** (Marche).
 020558 **Pankow** (Polka).
 020559 **Lune de miel** (Marche).
 020560 **Hipp, hipp, hurra** (Marche).
 020561 **Le baiser** (Valse).
 020562 **Marche des enfants**.
 020563 **Fata-Morgana** (Valse).
 020564 **Parade** (Fantaisie).
 020565 **Le sureau** (Marche).
 020566 **O vous, femmes** (Polka).
 020567 **Marche des cavaliers**.
 020568 **Prince de Cobourg** (Marche).
 020569 **Vienne, reste Vienne** (Polka).

Aiguilles marque "Zonophone"

La boîte de 200 : 0 fr. 75



Ces aiguilles, faites d'un acier fin de Sheffield et trempées spécialement pour leur donner le maximum de vibration, sont recommandables à tous les points de vue. Elles assurent une audition parfaite et l'absolue conservation du disque.

COLUMBIA 1926	3540	(All alone. (Shall I have it bobbed or shingled?
	3541	(I can't get the one I want. (It ain't gonna rain no more.
	3557	(Lookin out the Window. (The Henhouse Blues.
	3647	(Cousin Clara's Crazy. (Honest & Truly.
	3648	(I (We!) don't want to get married. (Come back.
1927	3788	(Ukelele Lady. (As long as he loves me.
	3789	(You forgot to remember. (We're gonna have Weather.
(?)	3799	(Did Tosti raise his Bowler Hat? (Soft-hearted Sally.
1930 DB	121	(We'll cling together. (Moaning for you.
	DB 219	(They all fall in love. (My Love Affair.
	DB 241	(What Angeline says goes. (The Moon is low.

The pamphlet on the previous pages has been sent in by a Member who would be interested to know the date and any further details of these little records.

THUMB-NAIL SKETCHES NO. 54.

by TYN PHOIL

Edison Blue Amberol No. 28147 - "Una Voce poco fa"

Sung by Selma Kurz (soprano), in Italian

Rossini's hardest fight was at the first representation of the "Barber of Seville". For some reason not explained, the Roman public was ill-disposed towards Rossini, and regarded him as an audacious young man for venturing to place himself in competition with older and more experienced composers. Rossini was to be punished for his rashness, and when his opera was presented, it was hissed before even one note had been played. During the second act, hardly a note passed the orchestra, so great was the tumult. Rossini, however, remained

perfectly calm and composed as if the work, received in such an 65
insulting manner, had been the production of some other musician.

At the second performance, the Romans seemed disposed to listen to the opera of which they had really learned nothing the night before. This was all that was needed to ensure its triumphant success, and in a week everyone applauded it to the skies.

The story of the opera is too well known to need repetition, only to add this aria is sung by Rosina near the beginning of the opera, and serves to show the graceful tripping music that has made the work such a success.

TALKING MACHINE PIONEERS No. 3.

Mr. W. MANSON OF THE BRITISH ZONOPHONE CO., LTD.

(From THE PHONO RECORD - October 1912)

A man of many parts, and of a wide and very varying experience, Mr. W. Manson the well-known manager of the British Zonophone Co. Ltd., is an enthusiast on all matters appertaining to the talking machine trade. Born in London, he manifests his musical gifts at an early age, for he made an early reputation as a soloist in his school choir. Immediately after leaving school, Mr. Manson went to New Zealand, where he held an appointment as assistant to the Geologist to the Government of New Zealand.

After some time spent in that capacity, the subject of this sketch turned his thoughts to the choice of a profession, and for a short period devoted himself to a course of medical study. After visiting South America, he returned to New Zealand, where he met the lady who is now his wife, and who is known professionally as Miss Mabel Manson one of the best-known vocalists in England. It was during this period of his life in New Zealand that Mr Manson came into touch with the commercial side of music. He went into the music and musical instrument business, and applied himself thoroughly to his musical studies with such success that he won for himself a great name as a conductor and musical organiser.

His first appointment in this trade was with the Russell Hunting Record Company, where he was offered and accepted the post as manager on the formation of that company. Joining the Zonophone Company upon the formation of the Twin Record Company, Mr Manson was largely responsible for the wonderful development of the Zono Twins, and later became general manager of the British Zonophone Company Ltd. Space will not permit us to give anything like a complete outline of

66 the career of our subject; but as showing the value of heredity, it is interesting to note that Mr. Manson has a son who has the honour of being appointed a chorister of His Majesty's Chapel Royal, St. James's, so that the musical mantle of Mr. Manson and his partner bids fair to descent upon their son.

We cannot close this brief sketch of the career of one of the dominating personalities of the talking machine trade without recording a fact which is well-known to all who have met Mr. Manson, and that in a business which abounds in "Good Fellows", he is noted as being one of the most courteous and obliging of men, and one who has earned the respect of all who know him.

DEATH OF COLONEL GOURAUD, Phonograph Pioneer in Great Britain.

(from THE TALKING MACHINE NEWS, Spring 1912)

A picturesque and eventful career has ended with the death of Colonel George Edward Gouraud at Vevey, Switzerland, Colonel Gouraud's death followed closely on that of his son, Captain Gouraud, of the 17th Lancers, who died at Aden recently while on his way home from India.

Colonel Gouraud was born in the United States, but he lived in England for over thirty years. He volunteered for service with the Federal army during the American Civil War, and received a staff appointment, retiring at the close of the war with brevet rank, which gave him the title of colonel in civil life.

When the phonograph was one of the wonders of the world, Colonel Gouraud became associated with Mr. Thomas Edison, the inventor, and he was the first agent for the phonograph in Great Britain. He named his residence at Brighton, Edison House, in honour of the inventor, and he accumulated a large and valuable collection of records. Queen Victoria was much attracted by the invention.

He was in the habit of referring to this collection as his "library of immortal voices", and declaring that he had been offered thousands of pounds for the wax cylinders which contained impressions of the voices of many prominent persons. Colonel Gouraud secured records from the late King Hubert, Bismarck, Gladstone and Moltke.

When M. Jacques Lebaudy decided to proclaim a "ready-made" empire in the Sahara Desert, some eight years ago, Colonel Gouraud was appointed Governor General of the new domain. He established him-

self, with other members of the "Emperor's" Court, at the Savoy Hotel, and acted as spokesman for his "Soverign". 67

It was Colonel Gouraud who designed the flag of the new empire, as well as a flag for himself. He found time to act as Prime Minister, Minister of Foreign Affairs, and Chancellor of the Exchequer, of the Sahara, and he declared that he actually established relations with the Sultan of Morocco, the "neighbouring friendly Power".

When M. Lebaudy's dream of empire faded, and his retainers began suing him in the courts, Colonel Gouraud turned his attention to politics. He stood for the Brighton Town Council, and conducted his campaign by means of photographs fastened to bath chairs. In this way his election address, promised radical reforms for Brighton received wide publicity.

Colonel Gouraud afterwards resided in Paris, and for the last two years lived at Vevey.

Both the above articles kindly supplied by FRANK ANDREWS

NIPPER AND THE LONE EAGLE - The Lindbergh Records by B.L.COLEMAN

Some time back I was watching a well-known comic on the television throwing paper airplanes and yelling 'Lucky Lindy'. I must admit to having missed the point of the joke and I doubt if many of the teenage audience thought much about what the comedian was trying to convey or if they vaguely recalled who Lindbergh was, or what it was he did.

The comic was dressed in the flying clothes of another age and I seemed to think it a rather pointless joke. A rock-and-roll band took over and I fled for the peace and quiet of my attic sanctuary.

Thinking about Lindbergh as I looked about my small Gramophone Shed at all the 'Lindy' junk I have collected over the years, I began leafing through the record index next to my desk with an idea of writing an article about those records made just after the 1927 flight of Charles A. Lindbergh.

What about that event and the records that chronicled it? A check of old newspaper accounts at my Public Library brought back the thrill and excitement of the story about one brave man against the most cruel odds, and it is a story that deserves to be retold even briefly if we are to fully appreciate the reason these records were made.

In spite of all the miles of reading matter turned out since 1927 about this being the first trans-Atlantic flight, it was not.

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68 A biplane had gone from Newfoundland to Ireland in 1919. A hydro-plane had flown from Portugal to Brazil, and a dirigible had made the trip from Scotland to the American shore. But as of 1927, no one had ever done it from New York to Paris, France.

In 1919 the flying-boat NC-4 flew to the Azores, Portugal and England. This was the first trans-Atlantic flight, and it prompted a New York hotel man, Raymond Orteig, to offer a prize of 25,000 dollars for anyone who would complete a non-stop flight from New York to Paris. The offer was to run for five years, and the North Atlantic is a grave to countless souls who tried it in this period, and were never heard of again.

Roosevelt Field on Long Island, New York, was the jumping-off point for these intrepid gamblers. From all over the country they came. All manner of flying machines from expensive custom-made aircraft to back-yard creations of nimble minds. As time passed, the sour taste of discouragement had all but eliminated the rash, and it was time for good judgement and experience to take over.

When the prize offer expired in 1924, it was renewed for another five years, and a few more lives were lost. And so the decade and the prize offer seemed to be running out when one day in 1927, an odd-looking Ryan monoplane appeared over country-side of Garden City, Long Island. The epic adventure had begun.

High over Long Island hung a mantle of dirty-looking, sombre grey clouds; in the parlance of the aviator, it was 'socked in'. Flight and navigation would have been foolish in the extreme. Roosevelt Field was one of those crudely-built flying fields used by the Government for Air-Mail, and by a few hardy souls on Sundays who flew for fun. The landing strips were not paved, and the field was in the centre of high tension wires, trees and low buildings. It required skill to land at Roosevelt, and it was there that Charles Lindbergh, a young Air-Mail flyer from the Mid-West, set down his Ryan.

As if waiting for an opportune moment to leap into the sky, the machines of the current contenders sat alone and unnoticed. These were mighty ships of the air. Lt. Cdr. Richard E. Byrd's tripple-engined Fokker 'America', the 'Columbia', which was a Bellanca and held the non-stop flight record, and of course the tiny Ryan monoplane 'The Spirit of St- Louis'. This last seemed the least likely to get off the field, let alone fly all the way to Paris. Of the planes waiting, this plane was the only one that could be flown solo.

Inside the brightly lit lobby of the Garden City Hotel, the night

clerk was bent over a series of small white cards which contained 69 the times that guests wished to be wakened. One seemed odd, for it read: "awaken if and when the clouds lift and the rain stops". It did not seem that Captain Lindbergh would be flying that night.

However by about 3 am the weather prediction improved, and a procession of automobiles bearing the flyer, friends, well-wishers, reporters and cameramen arrived at the small airstrip. The plane was checked for gasoline, 448 gallons of it, 145 more than it had ever lifted before. From the East, a thin line of daylight began to creep over the row of trees; it stopped raining and the wind had dropped. The field was a mess, however, and little puddles of water looked like tiny oceans as the breeze caught them. Everything was muddy and murky.

A brief stir, the engine is slow to fire, but soon starts, and buried deep in the machine, Lindbergh watches the dials in front of him as he increases the revolutions. Ahead stretches only 3800 feet of rutted and muddy runway, and the 200 horsepower has to lift 5150 lb., plus his own weight. With smoke and fire bursting from the exhausts 'The Spirit of St. Louis' moves down the strip.

The smell of burning fumes and the roar of the straining engine tore at the nerve ends as the plane clutches itself into the sky, clearing the trees and electric cables.....

Far off, a tiny speck could be seen silhouetted against the early morning light. Lindy was on his way to Paris.

The next day, a man sat at his piano, when he heard a newsboy yelling the news that Lindbergh had made it to Paris. Running downstairs he bought a paper. Back at his piano, the music seemed made for the name Lindbergh.....The words sprang from his pen and the song seemed to write itself.

Of all the recordings made of the Lindbergh songs, the most popular seemed to be Vernon Dalhart's "Lindbergh, the Eagle of the U.S.A." I have no less than half-a-dozen different versions of this same song on as many labels by the same artist: Vernon Dalhart. I suspect that Vernon Dalhart made more money from the Lindbergh flight than the Captain himself did.

To present all the different versions of the same songs from all the different labels would be rather pointless, so I have listed only the two most important sources for these issues. This should give a pretty good cross-section of what was being done on the other labels, and after all this time, it would be a hard task indeed to offer a comprehensive discography.

Edison Blue Amberol Cylinders.

5350	Lucky Lindy	Vernon Dalhart
5362	Lindbergh (The Eagle of the U.S.A.)	Vernon Dalhart
5695	Plucky Lindy's Lucky Day	Vernon Dalhart

Victor - Songs

20671	The Flight of 'Lucky' Lindbergh	Jimmie Rodgers
20674	Lindbergh (The Eagle of the U.S.A.)	Vernon Dalhart
	Like an Angel you flew into Everyone's Heart	
		Vaughn De Leath
20681	Lucky Lindy!	Nat Shilkret & Victor Orchestra
	America did it again	" " " "
20741	When Lindy comes home	Happiness Boys

Victor Documentary Records (10 in.)

20747 Actual Moments in the Reception to Col. Charles A. Lindbergh at Washington D.C., Parts 1 & 2.

Victor Documentary Records (12 in.)

35834 Colonel Charles A. Lindbergh's Address before the Press Club at Washington D.C. June 11th, 1927.

(B) Colonel Lindbergh's Souvenir Record - Concluded

35835 President Coolidge welcomes Colonel Lindbergh at Washington D.C., June 11th, 1927 - Parts 1 & 2.

35836 President Coolidge welcomes Colonel Lindbergh Pt. 3.

(B) Colonel Lindbergh replies to President Coolidge.

It stands as a monument to the feat and to the man that never again will the time, the age, and the man happen at the same movement.

As spectacular as the Moon voyages are and will be in the future, one doubts if anyone will ever again capture the hearts and minds of the World as did Lindy on that rainy morning in 1927.

PARTICURLY FOR EUROPEAN MEMBERS.....

The French magazine L'ESTAMPILLE D'ART ET ARTISANAT for July and August contains many pictures of early Phonographs and Gramophones, and a descriptive article. Interested Members should apply to:

L'Estampille d'Art et Artisanat; Juillet-aout 71N 23/43 FB
9 Rue des Dunes, PARIS, 19eme.

The price is given as 4 francs.

Some Research by FRANK ANDREWS.

A small royalty charge of $2\frac{1}{2}$ per cent. on the retail price was imposed on recordings that came within the Copyright Act. This became law in July 1912, and British members will recollect the small paper stamps that were affixed to record labels until the 1930's and in very isolated cases persisted until recently.

In the case of double sided records, which were then beginning to make their appearance, the retail price of each selection was calculated at half the full price of the record.

It is interesting to note that the first cases to invoke the new act were brought by the composers Paul Rubens and Lionel Monckton, who separately charged Pathe Freres Pathephone, Ltd., in early 1913.

For the interest of readers, the tax was imposed as follows:-

RETAIL PRICE	TAX @ $2\frac{1}{2}\%$	RETAIL PRICE	TAX @ $2\frac{1}{2}\%$
30s	9d.	6s. 6d.	2d.
25s	$7\frac{1}{2}$ d.	6s.	2d.
20s	6d.	5s. 6d.	$1\frac{3}{4}$ d.
16s 6d	5d.	5s.	$1\frac{1}{2}$ d.
12s 6d	$3\frac{3}{4}$ d.	4s.	$1\frac{1}{4}$ d.
12s	$3\frac{3}{4}$ d.	3s. 6d.	$1\frac{1}{4}$ d.
10s	3d.	3s.	1d.
8s	$2\frac{1}{2}$ d.	2s. 6d.	$\frac{3}{4}$ d.
7s 6d	$2\frac{1}{4}$ d.	2s.	$\frac{3}{4}$ d.
		1s. 6d.	$\frac{1}{2}$ d.

THE ARTISTS ON THE 'DAILY MAIL' MYSTERY RECORD

<u>Side 1</u>		<u>Side 2</u>	
	AMBROSE & HIS ORCH.		GERALDO'S GAUCHO TANGO BAND
	LESLIE HUTCHINSON		PETER DAWSON
	("HUTCH")		HAROLD WILLIAMS
	DERICKSON AND BROWN		ALBERT SANDLER
	BINNIE HALE		GEORGE BAKER
	DORIS HARE		RAYMOND NEWELL
	HOWARD JACOBS		JACK MACKINTOSH
	ROBERT NAYLOR		BOBBY HOWES
	BILLY MAYERL		FRANCES DAY
	RAIE DA COSTA		MELVILLE GIDEON
	("The Parlophone Girl")		DE GROOT
	DEBROY SOMERS & HIS BAND		JOHN MOREL

This record was played at a recent Society Programme at the 'White Swan' by Frank Andrews, and interest was such that it was thought many readers would sleep sounder with this information.

BRIEF BIOGRAPHIES

Distilled by GERRY ANNAND

Emmy Destinn (soprano) Born Prague Feb. 26th, 1878, died Budweiss Jan. 28th., 1930. Had her first musical instruction as a violinist, but when her voice was discovered, she studied in Prague with Marie Loewe-Destinn, whose name she assumed for professional purposes. Debut as Santuzza in 'Cavalleria Rusticana' at the Kroll Opera House, Berlin, in August 1898. Covent Garden debut as Donna Anna on May 2nd. 1904 was a resounding success. Her American debut was on November 18th, 1908 on the same night that Toscanini first conducted in the United States. At the outbreak of the first World War, she changed her name to Destinnova, but this was short-lived. She was interned on her estates in Bohemia for the duration of that war, and retired in 1921.

In the April HILLANDALE NEWS, I mentioned Emma Eames relative to Emilio de Gorgorza (baritone). Here are a few notes on that lady herself.

Emma Eames (soprano) Born Shanghai August 13th, 1865, and died New York June 13th., 1952. In 1882 placed under the tuition of Clara Munger in Boston. Made her first operatic appearance as Marguerite. Studied in Paris under Marchesi for two years. Appeared as Juliette to Jean de Reske's Romeo at the Paris Opera, March 13th, 1889; Covent Garden debut as Marguerite on April 7th, 1891 with both the de Reskes. Her farewell was as Tosca at the Metropolitan on February 15th., 1909, but she made subsequent appearances on two occasions as Desdemona and Tosca, at Boston. As stated she married in 1911 the famous baritone Emilio de Gorgorza, with whom she made several tours.

Quotation from THE BRIGHTON GAZETTE 1881 -

MORE ABOUT THE FUNNYGRAPH - "An echo bottled up" is the latest description of the Phonograph.

by MICHAEL P. WALTERS

The earliest disc of Gilbert and Sullivan appears to have been made on January 11th, 1898, a 7 in. record by Montague Borwell and one, Miss Marwood, of 'Prithee Pretty Maiden'. The following year they recorded 'Things are seldom what they seem' and at about the same time there appeared a recording of 'Yum-Yum's Song' by a Miss Harwood (this may or may not be a printing error of Marwood). From these modest beginnings sprang an unbelievable wealth of recorded material which ranged from brass band selections from 'Haddon Hall' to 'The Lost Chord' recorded by no less than Enrico Caruso himself. Most of the Operas are represented to some extent (including even 'The Sorcerer' and 'Utopia Limited'.) As far as I am aware, nothing from 'The Grand Duke' has ever been recorded commercially.

The Gramophone Co., Ltd. (later His Master's Voice). Between 1895 and 1918, nearly 200 Gilbert and Sullivan records were made on single-sided discs. There were many original Savoyards alive during this time, and although some of them certainly recorded, only one record exists of an original Savoyard singing his original role. This is Richard Temple's recording of the Mikado's Song; made in 1903, it is one of the rarest and most famous of records, and has recently reappeared on L.P. Curiously it was not the first record of this song, as it had been recorded the year before. Walter Passmore and Henry Lytton both made records at this time; Passmore's two recordings made in 1901 are extremely rare, but his Columbia records are more common.

One of the most bizarre records of this period was one by Arthur Roberts, of what is described in the catalogue as 'Where's the Count?' from 'Trial by Jury' by Sullivan. This long puzzled me until I was fortunate enough to hear a copy. It is in fact a talking record of 'Trial by Jury' from 'Where's the Count?' presumably a revue.

Early artists who featured prominently on single-sided discs include first and foremost, John Harrison and Peter Dawson. Dawson, who had a finger in every pie, sang with the Sullivan Operatic Party, which, at this time, recorded a great deal of music from Operas. Many of the discs do not appear to have survived, and it is not known what they are. (They appear as Sullivan Operatic Party) Other S.O.P. singers include Ernest Pike, Eleanor Jones-Hudson, George Baker, Stanley Kirkby etc. Some of the records do not give any names on the label, and one has to identify them by ear. Some of them were later coupled and transferred to double-sided plum label records. John Harrison

74 recorded quite a few obscure Sullivan songs. During the period from 1912 to 1917 there began to appear the single records which were later to be combined to make the abridged sets of some of the Operas, and others which formed the nucleus of the complete recordings of the early twenties.

It is to be regretted that so few of the original Savoyards made records of Gilbert and Sullivan; most of them died without their voices ever being recorded. Of those who made records, but not of Gilbert and Sullivan, were Robert Evett, Courtice Pounds and Ruth Vincent. Isabel Jay made very few they are exceedingly rare. A rather enigmatic person was Blanche Gaston-Murray who played the mezzo role in most of the minor Gilbert and Sullivan operas. She made one record, a duet from 'Veronique' (It is of interest to note that her father Gaston Murray played in Gilbert's very first play 'Uncle Baby'.) Gradually some of the single-sided discs began to be transferred to the double sided plum and black label records. The red label records are lesser interest. There were nine of these, all 10 in., issued between 1912 and 1936, all recordings of 'the Lost Chord'. Black labels contained such gems as 'Land of our Chosen Race' from 'Ivanhoe' Charles Mott's 'Thou'rt passing hence', Edna Thornton 'Love not the World' from 'The Prodigal Son'. the Gresham Singers with 'O hush thee my Baby', and 'The Long Day closes', and Florence Austral singing 'The Night is calm' from 'The Golden Legend'.

The plum label was rather more prolific, and appeared on discs of vocal gems and orchestral selections - almost ad nauseam, and a number of Sullivan songs recorded by Derek Oldham and others, and the abridged recording of 'Mikado', 'Yeoman of the Guard' and 'H.M.S. Pinafore', transferred from the single-sided records. From Doris Cowan and George Baker, there are two discs of particularly high quality for their age. The four songs are 'There was a Time', 'Things are seldom', 'Prithee Pretty Maiden' and 'None shall part us'. There is also an orchestral selection from 'The Emerald Isle'. This, as far as I know, is the only time any music from this opera was recorded.

Lastly the maroon label (which was principally devoted to dance bands and film music) boasts one Gilbert and Sullivan record from the 1936 'Mikado' film, Kenny Baker singing 'A Wand'ring Minstrel' and 'The Moon and I'.

This informative article is really the re-importation of an expert, Michael Walters being a London Member of this Society, and it first appeared in THE PHONOGRAPHIC RECORD, the Journal of the Vintage Phonograph Society of New Zealand, to whom we are indebted for

permission to reprint. For those interested, that Society's address is 73 Flockton St., Christchurch 1., N.Z. Michael Walters, [REDACTED] London, W.5., is compiling a G & S discography and welcomes details of obscure recordings from members. 75

HERE TODAY - GONE YESTERDAY

A series by JIM HAYES

No. 5 HARMONY

The life-span of this 10in. double-sided 78 r.p.m. series was apparently December 1949. The catalogue extent ran from A 1001 to A 1014 (no trace, however, of A 1013) the discs cost 5s 9d. each and were pressed by Decca Record Co., Ltd. for The Mayfair Record Co., Ltd. The labels and lettering were both Green and Gold.

In the following alphabetical artist listing, the catalogue number is followed by the matrices and tune title.

DOREEN HENRY

A 1008 Can't we be Friends; St. Louis Blues.

FRANKIE HOWARD

A 1001 CP 1624 Three Little Fishes.

CP 1625 I'm nobody's Baby.

JIMMY McPARTLAND & HIS ORCHESTRA

A 1002 Daughter of Sister Kate; In a Mist.

A 1007 Singing the Blues; Royal Garded Blues.

A 1009 CP 1630 What's new?

CP 1633 Ballin' the Jack.

SANTIAGO & HIS MUSIC

A 1010 The Wedding Samba; Mi chaparita

A 1011 CP 1639 Bagels in Mexico.

CP 1642 The Armadillo

BILLY TERNENT & HIS ORCHESTRA

A 1003 I cried for you; World is waiting for the Sunrise.

A 1004 CP 1610 She's my lovely.

CP 1611 Just one of those things.

A 1006 Irene; Brush those tears from your Eyes.

BILLY TERNENT & HIS STRICT TEMPO ORCHESTRA

A 1012 Dance Medley; Moonlight Serenade.

A 1014 One Love; Oh, Annabella

[REDACTED]
London, S.W.3.

Dear George Frow,

While it is sad to read of the death of musicians whose careers began in the days of cylinder records, as in the case of the recent deaths of Ellaline Terriss, Ambrose, Ada Reeve, and others, it is interesting historically to hear of artists whose experiences cover so very many years.

I do not think there can be any musicians who made cylinder records still actively engaged in playing, recording or broadcasting music. But I should like to hear from any member who can offer answers to the following questions.

Which artist who made cylinder records, recorded, played or broadcast most recently? And what were the dates of his or her first and last recordings - and for which company? What if we counted artists who made Edison discs, rather than cylinders?

I should be most obliged to receive comments from anyone.

Yours sincerely,
(signed) Paul Collenette.

Your replies will be published in this magazine in Dec. - Ed.

THE TREASURER ANNOUNCES.....

.....SUBSCRIPTION REMINDER CHANGES

At an early date the Treasurer is starting to enclose a new form of Subscription Reminder with THE HILLDALE NEWS. In future members will receive an AMBER advise slip with the 5th magazine covered by their Membership Subscription, and final reminder, with the 6th and last magazine of their membership.

There will not be any further subscription reminders sent out; the receipt for subscriptions paid will be sent with the Following HILLDALE NEWS.

Post and other charges keeps going up, and this is an attempt to keep costs in check for as long as possible.

London A recital of lateral-cut discs, given by our Membership Secretary, George Woolford, at the July meeting, included two Berliners of the late 1890s and two early 7 in. Zonophones. A range of taste from Grand Opera to Music Hall was covered. The entertainment for the August meeting took the form of a Quiz compiled by our Committee member, Frank Andrews. Questions covered aspects of record collecting, including tunes and composers, etc., and record manufacturers and their labels.

Meetings (Tuesdays) at "The White Swan", Tudor Street, Blackfriars, E.C.4. at 6.45 pm. on 12th October and 9th November. Also at "The White Swan", the Annual General Meeting on Saturday October 2nd, at 5.30, followed by various recitals.

Hereford A selection of interesting machines on display and demonstrated at the August meeting included an Edison Bell PICTUREGRAM and a Pathe sound-reflecting ELF. Various machines were brought by members.

Meetings at "The Olde Harpe", Catherine Street, Hereford, will be on Saturday 16th October and Saturday 4th December at 7pm. Hon. Secretary is D.G.Watson, [REDACTED] Tupsley, HEREFORD.

Midlands On the weekend of July 31st and August 1st, the Branch was allocated 100 ft. of table space in the main marquee at the Hockley Heath Steam Rally. Edison, Edison Bell, G & T, Columbia, Pathe, Decca and lesser-known makes were on display there. About fifty machines were shown altogether, and the loudest by far was the Gaydon STENTORPHONE, working on the compressed air principle, and this was played during the Exhibition. The fine weather attracted a good crowd, and much interest was shown.

"The Clifton Arms", where the meetings of this Branch were formerly held, is being rebuilt, and at the time of our going to publication, this would appear to have restricted meetings for the time being. However those interested are invited to write to Eddie Dunn, [REDACTED], Shirley, Solihull, Warwickshire.

Manchester Plans are going ahead to hold regular meetings in the Manchester area, and the first was held on Wednesday 22nd September at 8 pm at "The Waggon and Horses", Southgate, off Bridge Street, Deansgate, Manchester; a report and further details will appear in the December issue of this magazine.

Members interested are invited to write to K.Batty, [REDACTED], [REDACTED] STOCKPORT, Cheshire, SK7 5HG.

78 Victoria (Australia) This Branch is meeting regularly, although we have had no details at present. The Hon. Secretary is A.W.Savery, [REDACTED], Reservoir, Vic 3073, Australia.

Forming Regional Branches A number of members who cannot reach existing meetings ask us if there is a chance of these taking place in their own districts, and the Society Officers and Committee are most anxious to help Branches to be formed in areas where there are a reasonable number of members living.

There are, for instance a fairly large number living in the Edinburgh and Hampshire areas, and if any one feels he can organise a meeting on a certain date, the Society will do all it can to help get people together and give publicity on these pages. By starting the ball rolling, nobody is committed to a lifetime of secretarial work, as these Branches generally organise themselves from meeting to meeting, and administration is at a minimum. An organiser is essential, however to find a good venue, and branches should be responsible for their own room-rent, which should not be much.

If you think a Branch can be formed in your area, do please write to Peter Curry, [REDACTED], Shedfield, nr Southampton, SO3 2 JF.

Peter Curray has kindly agreed to co-ordinate regional matters for HILLANDALE NEWS and Regional Secretaries are invited to send him reports of Branch activities and details of future meetings in plenty of time to reach the magazine.

George Frow advises members he will not be able to answer their letters from 11th October to 14th November.

R E M E M B E R ! A.G.M. at "The White Swan", Tudor St., E.C.4.
at 5.30 pm Saturday 2nd. Oct., 1971.

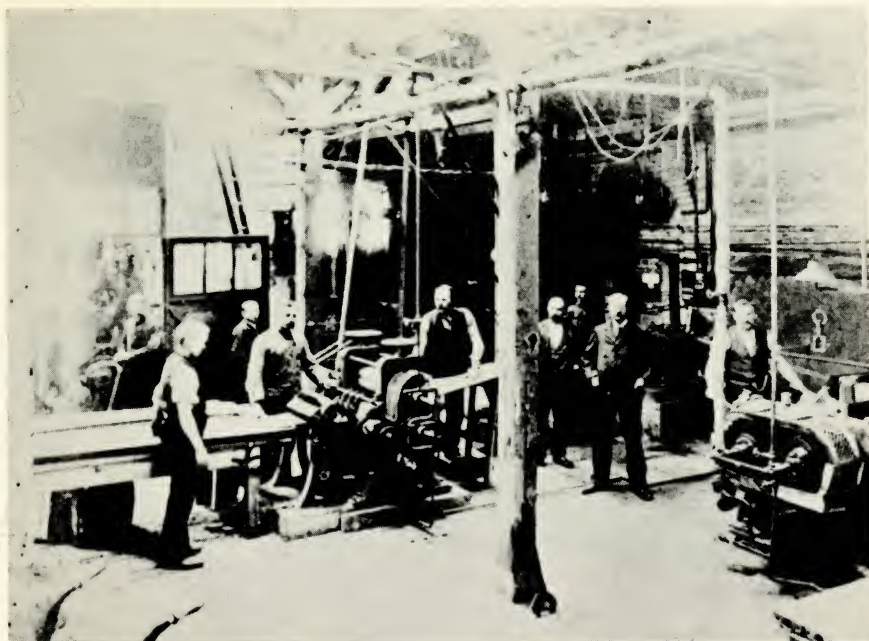
HILLANDALE NEWS is published on behalf of THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY by G. Frow, [REDACTED], Severnoaks, Kt., England, to whom all articles and advertisements should be sent.

Society Membership Rates:

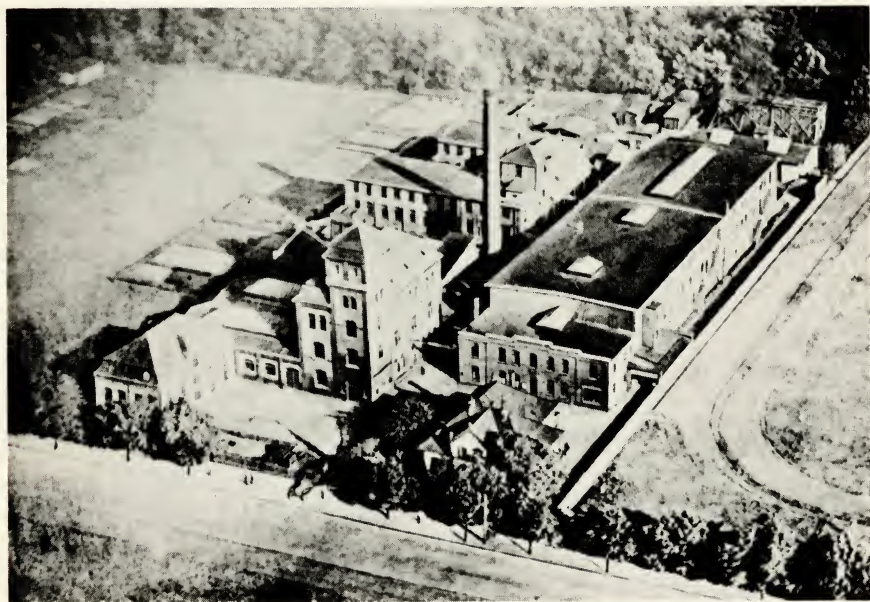
U.K. and Europe	£1 per year
Australia and New Zealand, airmail	£1.75 per year
Canada, United States	surface 4 dollars
and other parts of the world.	airmail 5 dollars

Postal Orders and cheques (checks) should be made out to the Society and sent to the Treasurer:

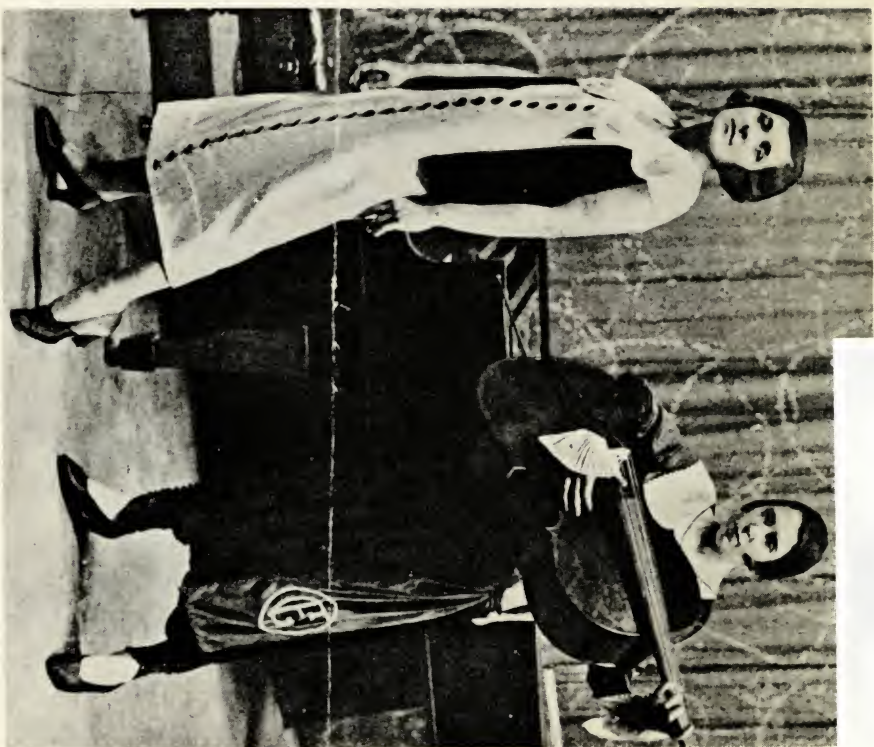
A. D. Besford, [REDACTED], Gt. Yarmouth, Norfolk.



Factory at Hannover (Inside)



Factory at Hannover (Outside)



AN "OCT SIZE" IN "BANDS": NORAH BLANEY AND GWEN FARRAR.
Miss Norah Blaney and Miss Gwen Farrar are here shown in their present performance
in "The Punch Bowl" at the Duke of York's Theatre, where their extremely clever
rendering of songs is as popular as ever.